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VAN DYKE



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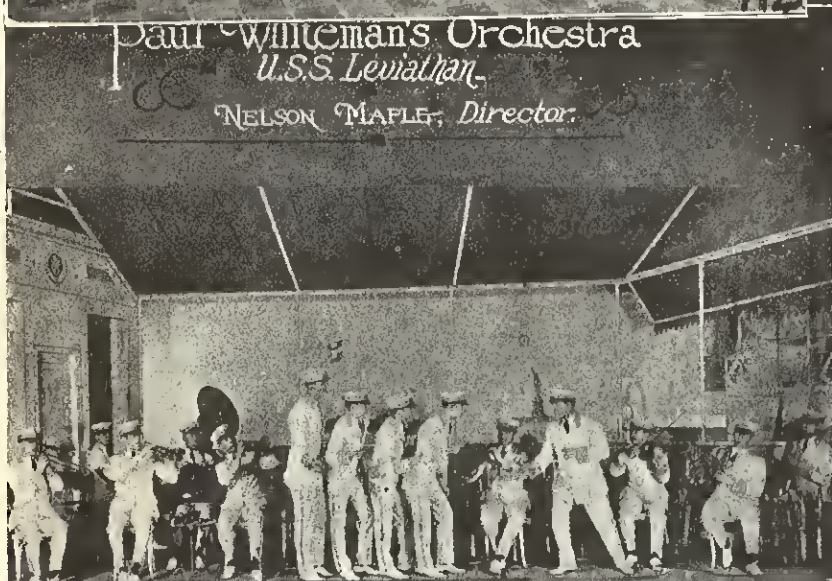
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Introduction by Perry Armagnac

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Editor L. K. has just returned from a hectic month of the BLUES in
Europe with Victoria Spivey and a superlative blues troupe who
covered 22 cities in 8 countries. A series of articles is now in
preparation. See Spivey's column in this issue for her own views
of the tour.

EDISONIA

RAY WILE

THE FIRST LONG PLAYING DISC RECORD
EDISON LONG PLAYING ISSUES
24 MINUTE RECORDINGS

COUPLING # LONG PLAYING MATRIX ORIGINAL MATRIX # DATE OF TRANSFER COMMENTS REMARKS

10001 - mx 12002 A,B,C (Old number Exp. #86) 8/11/26 Werner & Hayes; F,G 8/20/28
Werner, Burt & Hayes.
CARMEN - Selections - American Concert Orchestra
Taken from masters 11119; 11120; 11121

mx 12005 A,B,C 8/23/26 Hayes & Burt
AIDA - Selections - American Concert Orchestra
Taken from masters 11135, 11136; 11137

10002 - mx 12004 A,B,C 8/25/26 Burt & Hayes
RECOLLECTIONS FROM GILBERT & SULLIVAN - Herbert Soman's Salon Orch.
as follows

11112 A,B,C 7/21/26 rej.; F,G,H 7/20/26 H.M.S. PINAPORE -
I'm called little Buttercup; A maiden fair to see; When
I was a lad; Farewell, my own

11124 A,B,C - PIRATES OF PENZANCE - When Fred'ric was a little
lad; Oh is there not one maiden breast; Poor wand'ring one;
When a felon's not engaged in his employment; When the
foeman bares his steel

11125 A,B,C - THE MIKADO - A wandering minstrel I; Three little
maids from school; The flowers that bloom in the Spring; Tit
willow; Behold the Lord High Executioner.

mx 12005 A,B,C,F made 8/21/26 Werner, Burt & Hayes
MEMORIES OF VICTOR HERBERT - Herbert Soman's Salon Orch.
as follows
11129 A,B,C 7/28/26 NAUGHTY MARIETTA - I'm falling in love
with someone; RED MILL - Because you're you; M.L.F. MODISTE -
Kiss me again

11130 A,B,C - BABES IN TOYLAND - March of the toys

11131 A,B,C FORTUNE TELLER - Dance (Gavotte); Gypsy love
song; Cradles

10003 - mx 12006 A & B made 8/10/26 Werner & Hayes

11095 A,B,C & 11096 A,B,C 7/9/26 VESPRI SICILIANI - Overture

11105 A,B,C 7/16/26 SOABDIL - Malaguena (Moszkowski)
Both selections by the American Concert Orchestra

mx 12007 A & B (Old number Exp. #84) 8/3/26 Werner & Hayes

11051 A,B,C & 11052 A,B,C 6/18/26 - MANON Selections
11104 A,B,C 7/16/26 COPPELIA - Festival dance & Valse of the
Hours
Both selections by the American Concert Orchestra

10004 - mx 12008 A,B,C (Old number Exp. #67) 6/22/26 Werner, Hayes & Burt

3114 & 3124 EGMONT - Overture
Fodera's Band

2497 - Cupid's Franks - Caprice (K. Stahl)
Edison Woodwind Ensemble (on working sheets as Reed Orch. - on
Amberol Cylinder as Edison Concert Band (Reed only)

mx 12009 A & B (Old number Exp. #51) 5/3/26 Werner, Burt & Hayes

9717 A,B,C 9/18/24 - La Belle Cubana - Habanera
Trío Cubano (1st violin, 2nd violin & piano)

3325 - Spanish Dance # 7 (Saragata)
Albert Spalding, violin, acc. by Andre Benolat, piano

2634 - Cigariereas - Habanera
Edison Woodwind Ensemble (on working sheets as Reed Orch. -
on Amberol Cylinder as Edison Concert Band (Reed only)

10005 - mx 12010 A & B (Old number Exp. #77) 7/21/26 Werner, Burt & Hayes

2530 - Amoureuse Valse (R. Berger)
American Concert Orchestra (on working sheets as String Orch.)

9470 - 4/17/24 Dance Hongroise - Transcription (Ring - Hager, tr.
by Rudy Wiedoeft) Rudy Wiedoeft, saxophone; Frank Banta, piano acc.

2222 - Serenade - Spanish Waltz (O. Metra)
American Concert Orchestra (on working sheets as Brass Orch.)

mx 12011 A & B 8/20/26 Werner, Burt & Hayes

13963 & 13964 5/6/26 - Iolanthe - Selections
Fodera's Band

11088 7/6/26 - BOHEMIAN GIRL - Then you'll remember me.
Edna White, trumpet

10006 - mx 12023 A, B, C 2/27 Werner, Burt & Hayes

11363 - Hel lo Bluebird - FT
Kaplan's Melonista
11293 - In a little Spanish town - Waltz
Hotel Commodore Dance Orchestra directed by B. Leviton
11276 - The Sphinx - Oriental Fox Trot (E. Tillman)
Ross Gordon & his Orch.

mx 12032 A,B,C 2/27 Werner, Burt & Hayes

11411 - Rhapsodie Russe - F.T. - Overture featuring Volga Boat Song
and Tchaikowsky's 1812 (Joseph Nussbaum) - Harold Vee & his
Arrowhead Inn Orch.

11478 - Oriental moonlight - Ft Romance (M. Smolev & B. Seaman)
Ernie Golden & his Hotel McAlpin Orch.

11373 - Clap yo' hands - Slow FT (from Oh, Kay!) (Ira & George
Gershwin) Hotel Commodore Dance Orch. under Dir. of B. Leviton

10007 - mx 12041 6/27 Werner, Burt & Hayes

8802 - All hail the power of Jesus' work (Holden)
Metropolitan Quartet

5488 - Old Rugged Cross (Bernard)
Helen Clark & Roy Roberts

5284 - Onward Christian Soldiers (Sullivan)
Calvary Choir & Choir Boys of St. Andrew's Church, N.Y.

mx 12042 6/27 Werner, Burt & Hayes

2523 - Lead kindly light (Dyke)
Metropolitan Quartet

8953 - After toiling cometh rest (Blake)
Betsey Lane Shepherd & Male Chorus

2327 - O come all ye faithful (Adesde Fideles) (Reading)
Metropolitan Quartet

10008 - mx 12037 A & B 5/27 Werner, Burt & Hayes

11615 - Merry Widow - Selections
B. A. Rolfe & his Palala D'Or Orch.

11587 - Robin Hood - Oh! Promise me
B.A. Rolfe, trumpet virtuoso

11614 - Chocolate Soldier - Selections
B.A. Rolfe & his Palala D'Or Orch.

mx 12028 A & B 5/27 Werner, Burt & Hayes

11516 - My Lady's Boudoir - Suite (Luella Lockwood Moore)
1. Chiffon, 2. Lace

11517 - Same - 3. Perfume, 4. High heels and buckles
B. A. Rolfe & his Concert Orch.

11588 - Don't be cross (Carl Heller)
B. A. Rolfe, trumpet virtuoso

In 1926 the Edison Company in order to combat declining sales decided to launch
the FIRST LONG PLAYING DISC RECORD. These were made by maintaining the
record speed of 80 rpm but by narrowing the grooves to 400 per inch (the finest
grooves ever issued commercially). These records required a special adapter and
needle for the Edison machine. Partially because of a lowered volume level and
delicate grooving the records were not a commercial success and are quite rare
today. The last 12 inch issue was taken from electrically recorded masters. There
are no selections of more than 5 minutes on the issued records although the Beethoven
5th Symphony was dubbed and distributed to dealers as a sample to determine the
possibility of issue.

Future installments will include data on the 40 minute record and the unissued
masters.

Your Notes

john mc andrew

STAR

STUDD

SHELLAC



LONDON'S SONG AND DANCE MEMORIES OF
NOT-SO-LONG-AGO

JACK BUCHANAN and JESSIE MATTHEWS

To their everlasting shame, the majority of the original performances in musicals, musical plays, operettas and vaudeville remained unwaxed by the recording concern through most of the lush years of the golden twenties and sparkling thirties. Thanks to their indifference, nothing or almost nothing remains of the original performances of SALLY, SUNNY, FUNNY FACE, CAT AND THE FIDDLE, MUSIC IN THE AIR, ANYTHING GOES, OF THEE I SING, BAND WAGON, DUBARRY WAS A LADY, the many editions of the FOLLIES, Berlin's MUSIC BOX REVUES and countless others but fond memories...and memories lose their perspective as the performance recedes into the darkening past. Oh...there were token examples to whet the appetite: One side--imagine --ONE!...by DENNIS, KING of SONG OF THE VAGA-BONDS, coupled with ONLY A ROSE by CAROLYN THOMPSON; FRED ASTAIRE and CLIFTON WEBB were invited to do vocal choruses of a few of their hit numbers...with currently popular dance bands. From all I can learn, MARILYN MILLER, with a career spanning close to two decades, was never recorded in anything at all. Fortunately, when FRED ASTAIRE took himself off to the movies, with soundtracks well established, practically all of his work since 1933 exists, even if much of it is now unavailable, and in duplicate: In his heyday, there were no soundtrack albums, therefore what he had already done for camera and needle was largely repeated on commercial records. There never has been anyone to come within miles of ASTAIRE: GENE KELLY came closest on the Hollywood scene, but his dancing lacked the striking originality and his singing the "just right"-ness that ASTAIRE inevitably produced in his songs.

I was reminded of London's counterpart to FRED ASTAIRE by a recent release on English Decca's lower-priced ACE OF CLUBS label: from the thirties, a set of reissues on one side by JACK BUCHANAN and on the other, JESSIE MATTHEWS. Interesting examples that no personality collector would pass by, and priced at the equivalent of R.C.A.'s Camden label, but of course not available in the U.S.

Both English stars were well-known over here, from Broadway appearances and, largely, film musicals of the thirties. BUCHANAN was ASTAIRE's equal in one thing: his polished suavity, and his dancing and singing were fine, if not in Fred's league.

On this record, ACL 1140, we are given seven selections from Jack and from Jessie. The recording is amazingly good and most of the music amazingly bad, most of it by the same tunesmiths, a caricature of the sparkling nuggets being simultaneously struck off for ASTAIRE AND ROGERS by GERSHWIN, KERN, BERLIN and PORTER. Some of these embarrassing titles were EVERYTHING STOPS FOR TEA, I'M IN A DANCING MOOD, LET'S PUT SOME PEOPLE TO WORK, THIS'LL MAKE YOU WHISTLE, THERE ISN'T ANY LIMIT TO MY LOVE, all of which BUCHANAN does much better than they deserve. Actually, although he was a recording artist only spasmodically, his few earlier efforts from the London stage and films were much, much better than the exclusively film selections on this new release. His first record with which I am familiar is a 12" pairing of two hits from SUNNY: WHO, on which he duets with the charming BINNIE HALE, and LET'S SAY GOOD-NIGHT, done with a popular record and variety hall songstress

who shared several disks and personal appearances with JACK BUCHANAN through the years--ELSIE RANDOLPH.

About the same time, Buchanan appeared on the London stage in an English musical that never crossed the sea: THAT'S A GOOD GIRL, and from it he recorded the four featured songs: SWEET SO-AND SO/CHIRP CHIRP, both with ELSIE RANDOLPH and PARTING TIME/MARCHING SONG, with a chorus and RAYMOND NEWELL. All of these were done for ENGLISH COLUMBIA.

His next big hit was the flavorsome continental film, GOOD NIGHT, VIENNA, which had music good enough to be compared to Oscar Straus, although by the popular English composer, Posford. This film, which was released in the U.S. as MAGIC NIGHT, had some stunning songs, of which BUCHANAN did the two lilting melodies, GOODNIGHT, VIENNA and LIVING IN CLOVER...accompanied, I feel sure, by none other than a RAY NOBLE group, which makes this something of a collector's item. It is on HMV B-40B3, and may in fact be the star's best record.

Shortly before this, BUCHANAN had gone to Hollywood, where he played the lead in what is unquestionably one of the handful of great musicals of all time: Lubitsch's shimmering, sparkling, super-sophisticated MONTE CARLO, with JEANETTE MACDONALD. For originality, humor and magnificent music it has never been topped. Time and repetition may appear to have taken the edge off it, but really BEYOND THE BLUE HORIZON, by RICHARD WHITING, is one of the most refreshing, melodious and inventive songs ever penned in the popular idiom, and Lubitsch's dynamic use of the then new sound medium to exploit its potential remains one of the wonders of Hollywood, the like of which has almost never been duplicated. The other songs are almost as good: ALWAYS IN ALL WAYS, WHATEVER IT IS, and the song that was RUBINOFF'S radio theme for so many years, GIVE ME A MOMENT PLEASE. All in all, as outstanding an original film score as you could find until, a quarter of a century later, RAYE AND DePAUL created the wonderful SEVEN BRIDES FOR SEVEN BROTHERS melodies.

Although JEANETTE MACDONALD recorded the two hit songs from MONTECARLO, BUCHANAN'S share in the delightful doings were passed by. One would think that HMV would have preserved this performance for the European fans who were so much more familiar with him, but they failed to.

Other stage and screen appearances followed these, but for the most part they were greatly inferior, as the selections on the ACE OF CLUBS LP will attest, although there were several that were by no means as ineffectual as the current reissues, and perhaps HMV will sometime again make available some of the other better BUCHANAN groovings such as the 12" BUCHANAN MEDLEY, YES, MR. BROWN, LEAVE A LITTLE FOR ME, WEEP NO MORE MY BABY, YOU FORGOT YOUR GLOVES, ALONE WITH MY DREAMS, and some of the charming duets he did with ELSIE RANDOLPH: FANCY OUR MEETING, NOW THAT I'VE FOUND YOU, OCEANS OF TIME, WHO DO YOU THINK YOU ARE, LIKE MONDAY FOLLOWS SUNDAY...many of them show tunes that, incidentally, Noble fans may remember in dance versions by Noble with Al Bowlly taking most of the choruses; in fact, although I have not heard many of these, I feel certain that Noble did the Buchanan accompaniments, since I recognize his technique on the ones I do have.

The only Buchanan appearance on wax since those days, to my knowledge, is on the soundtrack album of the lively and anything but literal recreation of BAND WAGON, which M.G.M. did with FRED ASTAIRE...and imported JACK BUCHANAN to give us the lone sample of teamwork involving these two parallel personalities. They made a delightful team, and although there is no Buchanan solo, he does the wonderful I GUESS I'LL HAVE TO CHANGE MY PLAN with ASTAIRE, and shares another couple of numbers with ASTAIRE and NANETTE FABRAY: TRIPLETS and THAT'S ENTERTAINMENT. If there were other Buchanan recordings after this, I have no knowledge of them, and he died a few years afterwards. He did many notable songs in his day, introducing some of them on Broadway in CHARLOT'S REVUE, WAKE UP AND DREAM, BETWEEN THE DEVIL and others.

(To Be Continued)

Victoria Spivey Blues Is My Business

One of the happiest months of my life! I have had many Bands and Shows, but I'm telling you, few have measured up to the wonderful people I have had the honor of working with in the German Folk - Blues Festival which played 31 days from Oct. 23 thru Nov. 22, 1963 through 8 countries and 22 cities. Everybody, the bosses, the managers, the producers, the blues stars, all were just great!

First blues star was Big Joe Williams, a sweetheart, spoiled and funny as hell, but a star through and through. He was the 'father' of the blues in this show.

Second was Big Willie Dixon who was a 'bad' man not only with that bass but when he sang his 'Nervous Man' which about knocked everybody out. Personally, he's a sweet good natured soul with a heart as big as he.

Third, there was Lonnie Johnson who is so sad looking at times that you just can't help loving him - and when he starts singing and wailing that guitar, watch out!! He's a champ.

Fourth, there's the dynamic Sonny Boy Williamson, I'm speaking of the original Sonny Boy, who looks like an aristocrat with his English derby, suit and umbrella, but my! my! when he grabs those 25 harps and starts making them fairly talk, you flip - and when he starts singing with that whispering voice, all you can do is stay in your chair and hold on.

Fifth, comes Otis Spann who is a perfect little gentleman, but don't let that fool you. That cat can play more piano with his eyes shut than the average person with both eyes open.

Sixth is Matt Guitar Murphy who today is the 'mostest' guitar player I have heard, and baby! I have been listening for '100 years' (smiles).

Seventh - Billy Steptey who needs no introduction. That kid can really swing his drums. I like him so much, I call him my son.



Left to Right: MEMPHIS SLIM, MUDDY WATERS, BIG JOE WILLIAMS, SONNY BOY WILLIAMSON, LONNIE JOHNSON and VICTORIA SPIVEY AT BADEN BADEN GERMANY on the first leg of their Blues tour. Photo by Stephanie Wiesand

Eighth, is the remarkable Muddy Waters. Here's an artist from his heart, a true trouper. What a voice!! When he does 'Hoochie Koochie' you might as well relax for awhile because he just sews the show up.

Ninth, there's Memphis Slim, who's the Blues evangelist here in Europe. He's opened up so many places for us to sing in with his missionary work in the blues that his value is enormous. It was a wonderful pleasure to be associated with him.

Well, all the boys called me their Queen and I addressed them as my Knights - and they really treated me like a Queen.

Horst Lippmann, our employer was a wonderful fellow. Boy! did he take care of us! The best hotels, best jets, best trains, someone to look after our luggage, dressing rooms, looking after our money needs and so much more. He made us really feel at home in Europe.

There was Joe Berendt who was associated with Horst who was so sweet to me, took me to a swell restaurant in the Black Forest in Germany. It was Joe who suggested me for the tour and I still thank him.

There was Fritz Rau, Horst's partner, who became one of my good friends.

Then, there was poor little Lennie Kunstadt who worked so hard for me to make my stay happy. I'm mighty temperamental at times but Lennie calmed me down, and led me straight.

I met so many wonderful people that it would take many more pages just to tell you about them. A few were Gunter & Lore Boas, Johnny and Liza Simmens, Hugues Panassie and Madame Gautier, Yannick Bruynoghe and Mrs. Paul & Valerie Oliver, Robert Noss, Hartmut Joepchen, Derek Collier, George Adins, Stephanie Wiesand (sweet girl who took the photo), Mae Mercer, Mr. & Mrs. Jack Dupree, Mike Scheller, Curtis Jones, Vivian Snow, Karl Knudsen, Max Jones, Valerie Wilmer, Pam Bavin, Cyril Davies, Doug Dobell, Bill Tatum, Herb Koleczek and so many others. If I left some of you out, please forgive me. There will be other writeups of this wonderful festival.

When the boys and I parted on our return jet flight to New York I cried like a child and some of them had tears in their eyes too. It was really wonderful that so many stars could work so well together and understand each other so well.

THE GOLDEN AGE OF FOLK RECORDING

Ernest Thompson

BY LEN KUNSTADT AND BOB COLTON

Ernest Thompson was a direct antecedent of the present folk movement. He would have fitted in perfectly today with his high quivering twangy voice and his self-accompanying guitar, harmonica and kazoo. His performances were delightfully spiced with a strong flavor of ragtime and minstrelsy. His presentations were models of a golden age which so many of us are trying to recreate at this time. We would like to learn more about him. Can anyone help?



ERNEST THOMPSON

THE explosion, which years ago robbed Ernest Thompson of his eyesight, gave to the South one of its greatest minstrels. The visual power that was lost to him seems to have passed into the beauty and understanding of his singing. Ernest Thompson is claimed by all the South, although his native state is North Carolina. Thompson is master of the guitar and the harmonica, and, like other famous Southern minstrels, has the ability to play his own accompaniments.

- the actual recordings have been examined and notated unless otherwise indicated -
- recording dates are approximate - Recording dates obtained from Columbia files

- 81724 unissued 4-25-24 WAR TOWN QUICK STEP
81725-2 CO 189-0 4-25-24 MISSISSIPPI SAWYER (NO CC) Harmonica and Guitar
81726-2 CO 168-0 4-25-24 DON'T PUT A TAX ON THE BEAUTIFUL GIRLS (Jack Yellen and Milton Ager) -Solo- Harmonica and Guitar
81727-2 CO 130-0 4-25-24 ARE YOU FROM OIXIE? (George L. Cobb) Harmonica and Guitar -vocal chorus accomp
81728 CO 147-D 4-25-24 LITTLE BROWN JUG *vocal chorus with guitar and Harmonica Accomp.
81729 CO 147-D 4-25-24 HOW ARE YOU GOIN' TO WET YOUR WHISTLE? *vocal with Guitar and Harmonica Accomp
*Accomp credits obtained from Columbia 'Folk' catalog (Aug 1928)
81730-2 CO 190-0 4-25-24 REO WING (Kerry Mills) Harmonica and Guitar - Vocal chorus
81731-2 CO 190-0 4-25-24 SNOW DEAR (Percy Wenrich) Harmonica and Guitar - Vocal Chorus
81732-2 CO 169-0 4-25-24 SPARROW BIRD WALTZ (NO CC) Harmonica and Guitar
81733-2 CO 169-0 4-25-24 KISS WALTZ (NO CC) Harmonica and Guitar
81734-1 CO 158-0 4-25-24 YIELD NOT TO TEMPTATION (NO CC) Vocal solo - Guitar and Harmonica Accomp.
81735-2 CO 158-0 4-25-24 LIFE'S RAILWAY TO HEAVEN (NO CC) Vocal solo - Guitar and Harmonica Accomp.
81736 unissued 4-25-24 YELLOW ROSE IN TEXAS
81737 unissued 4-25-24 SOLDIER'S JOY
81738 thru 81741: Louis Graveure (38 & 39); Harry C. Browne (40 & 41).
81742-1 CO 130-0 4-26-24 THE WRECK OF THE SOUTHERN OLO 197 (NO CC) Harmonica & Guitar - vocal chorus
81743-2 CO 145-0 4-26-24 LIGHTNING EXPRESS (NO CC) Vocal Solo Guitar and Harmonica accomp.
81744-1 CO 206-0 4-26-24 CHICKEN ROOST BEHIND THE MOON (NO CC) Solo - Harmonica and banjo Accomp.
81745-1 CO 206-0 4-26-24 COON CRAP GAME (NO CC) Solo - Harmonica and banjo Accomp.
81746-1 CO 168-0 4-26-24 FRANKIE BAKER (NO CC) SOLO - Harmonica and Guitar Accomp
81747-2 CO 145-0 4-26-24 JESSE JAMES (NO CC) Square Dance Banjo and Harmonica
81748-1 CO 189-0 4-26-24 CLIMBING UP THE GOLDEN STAIRS (NO CC) Banjo and Harmonica
81961-1 CO 15001-0 9-9-24 WEEPING WILLOW TREE (NO CC) Vocal Guitar & Harmonica Accomp.
81983-2 CO 216-0 9-9-24 THE LITTLE ROSEBUD CASKET (NO CC) Solo - Harmonica and Guitar Accomp.
81984-3 CO 15007-D 9-9-24 THE OLO TIME RELIGION (NO CC) Vocal - Harmonica & Guitar Accomp.
81985-2 CO 15007-0 9-9-24 I'M GOING DOWN TO JOROAN (NO CC) Vocal - Harmonica & Guitar Accomp.
81986 unissued 9-9-24 JOHN HENRY, STEEL DRIVER
81987-2 CO 15001-0 9-9-24 SILVERSTEIN JOHNSON LEE (NO CC) Vocal - Guitar & Harmonica Accomp.
81988 thru 81991: Columbia Orchestra (88 & 89); Ted Lewis Band (90); and Mathilda Coffey (91).
81992-1 CO 15002-D 9-10-24 AT A GEORGIA CAMPMEETING (NO CC) (& CONNIE SIDES) Guitar, Banjo and Harmonica
81993-1 CO 15002-D 9-10-24 SILLY BILL (NO CC) (& CONNIE SIDES) Guitar, Banjo and Harmonica

CONNIE SIDES vocal - Guitar and Harmonica by ERNEST THOMPSON (The following items were all exhumed for research from a Columbia list and therefore are just statistical and need verification from anyone owning the actual recordings)
81994 CO 15009-0 9-10-24 UNDERNEATH THE SOUTHERN MOON
81995 CO 15008-0 9-10-24 YOU'RE AS WELCOME AS FLOWERS IN MAY
81996 CO 15009-D 9-10-24 IN THE SHADOW OF THE PINE
81997 unissued 9-10-24 WHERE THE RIVER SHANNON FLOWS
81998 unissued 9-10-24 MAMMY'S LITTLE COAL BLACK ROSE (Is Thompson on this side? -Columbia files neglects to indicate it)
81999 CO 15008-0 9-11-24 THEY MADE IT TWICE AS NICE AS PARADISE (And they call it Oixieland) /indicate it)

ERNEST THOMPSON
140000-1 CO 15006-0 9-11-24 WHISTLING RUFUS (NO CC) Vocal Harmonica & Banjo Accomp.
- Note that Ernest had the distinction of ending the 81000 master number series
AND! commencing the 140000 series -
140001-1 CO 15006-0 9-11-24 WHEN YOU'RE ALL IN, DOWN AND OUT (NO CC) Vocal, Harmonica & Banjo Accomp.
140032 unissued 9-11-24 JIM THOMPSON'S OLO GRAY MULE
140033-3 CO 15000-0 9-11-24 ALEXANDER'S RAGTIME BAND - Guitar, Kazoo and Harmonica
140034-2 CO 15000-0 9-11-24 THE MISSISSIPPI DIPPY OIP - Guitar, Kazoo and Harmonica
- Note that Ernest opened the fabulous Columbia 15000 series with its initial number, 15000.
140035-3 CO 216-D 9-12-24 IN THE BAGGAGE COACH AHEAD (Gussie L. Davis) Solo - Harmonica and Guitar Accomp.

behind

the cobwebs

Carl Kendziora



Our Ajax listing was based on Walter C. Allen's preliminary listing of the Ajax Catalog in JAZZ JOURNAL magazine in his column "Discomania" (July and August 1956 Issues). Walt's data was compiled with the help of Perry Armagnac, John H. Baker, Clyde Clark, Will Roy Hearney, Ken Hulsizer, Len Kunstadt, Alex Robertson, Arnold Stillwell and Leslie Thornton. We have received aid from others and hope we've mentioned them when giving their data. In last issue we mentioned data on two Compo promotional records for Sherwin-Williams Paint Company. This data was furnished by Alex Robertson, of Montreal, from the discs in his collection. We had thought that last time was the wrap-up for now on the Ajax data. But we still have a few more new facts to list to make the Catalog as up to the minute as possible.

Here are the additions to add to our Ajax listing: Aj 17027 has been acquired by Walt Allen; here is the data - A. Don't Know And Don't Care Blues (Brooks) (31535) - Ethel Finnie, with Porter Grainger's Novel Three/B. Hula Blues (Grainger-Ricketts) (31538) - Same. Composer credits for Aj 17033 from Alex Robertson - A. (Dvorak)/B. (Franz Drdla). Bob Mantler has Perfect 113 and the numbers 17041A and 17041B appear in the wax. Therefore we can fill in details for Aj 17041 as follows: A. When The Saints Come Marching in (-) (31532) - The Old Time Jubilee Singers, Mixed Quartet/B. That Old Time Religion (-) (31581) - Same. Further data on Aj 17056 is furnished by Alex Robertson: A. (1530) (Spitalny-Gordon-Zamecnik)/B. (1532) (Miller). Aj 17082 has been found by Bob Mantler and here is full data: A. Conjure Man Blues (Urquhart) (31620) - Helen Gross and The Choo Choo Jazzers/B. He Used To Be Mine (But You Can Have Him Now) (Holmes) (31622) - Hazel Meyers. No accompaniment credit is listed - the Choo Choo Jazzers are NOT mentioned! Alex Robertson reports that 17102 A and B appear in the wax of Apex 8269. So we can assume that Aj 17102 is the same: A. Ask Her When Shadows Fall (Grossman-White-Lange) (5662-1) - Nathan Glantz And His Orchestra/B. The Pal That I Loved Stole The Gal That I Loved (Pease-Nelson) (5661-1) - Same. Alex also adds composer credit for Aj 17105 - A (from Apex 8340B) as (Friml). And the artist credit on 8340B is Ben Selvin's Orchestra and not California Ramblers! Numbers in the wax of Apex 8340B are: 8277A, B340B, 19002A and 17105A. Alex says that 8277A is another issue of this master (5706-2) and here the credit reads Selvin's Orchestra. Alex adds full data for Aj 17108 from Star Gennett 8295 (with 17108A and B in wax) as: A. How Do You Do (Fleming-Harrison-De Voll) (5803-1). Lew Gold's Dance Orchestra/B. Oh! Mabel (Kahn-Fiorito) (5764-2) - California Ramblers (Vocal Chorus, Arthur Fields). Alex also reports on APEX 8323A with 8308A and 17112A in wax: O Katharina (Gilbert-Fall) (5821-2) - The California Ramblers. For Aj 17113B, Alex gives composer credits from Starr Gennett 10018: (DeSylva-Green-Henderson). Also in wax: 8309A and 21045B. For Aj 17114B, Alex gives from Starr Gennett 8322B (in wax: 8311B and 17114B): (Berlin). Alex also gives us the following further data for Aj 17123 from Apex 8316 with Ajax numbers in wax: A. Honest And Truly (Rose) (5842-1) - Rex Battle And His Dance Orchestra/B. Why Couldn't It Be Poor Little Me? (Kahn-Jones) (5811-2) - Fletcher Henderson And His Orchestra.

Most important news of all is that there is at least one higher Ajax issue than we knew about when we ended our Ajax catalog at 17133! Walt Allen saw Ajax 17134 in an auction list, bid on it, but didn't win it. Subsequent inquiry informs us that John Baker was the winner and we have asked John for full details. We hope to receive this information from John soon and will pass it on in a future column. Meanwhile, partial data follows: Aj 17134-

Give Me Just A Little Bit Of Love-Josie Miles and The Choo Choo Jazzers/Crepe Hanger Blues - Susie Smith and The Choo Choo Jazzers. Is this the highest Ajax?

Label of the Month: Here is a not uncommon member of the Grey Gull family. It is an attractive label in four colors. Black, white, gold and red. The upper half is black with label name in gold-striped white letters, a black and white portrait of Van Dyke on a red background, and the phrase in gold: Each Record A Masterpiece. The lower half is a white panel with titling in black. A distinctive feature of this label is its splitting of the 4-digit master number into two parts, the last two digits being printed immediately below the first two digits. (The only other label doing this, to our knowledge, is Sunrise - another late Grey Gull family member.)



Our illustration is the "B" side of Van Dyke 71804 and complete data for it is as follows: A. Turn On The Heat (De Sylva, Brown, Henderson) (3762 A) as by Collegiate Jazzers, vocal chorus/B. in Harlem's Araby (Grainger) (3744 B) as by Dixie Devils. 3762 A also appears on Radiex 1804 as: Sung By Vel Veteran. University Syncopators. 3744 A (an alternate take of the above) appears on Radiex 1804 and also on Radiex 931, both as: Memphis Jazzers. The Radiex 931 coupling differs from that of Radiex 1804 and Van Dyke 71804. The 3000 and 4000 series masters appearing on Van Dyke are Grey Gull masters of the electrically recorded series cut at its own New York studios.

Most Van Dyke records duplicate couplings that appear on Grey Gull and Radiex; and so their catalog numbers could be, and were, derived from the latter, by simply attaching an arbitrary numerical prefix. Up to the end of 1929, the Van Dyke catalog number placed a "7" prefix before the Grey Gull catalog number. A little later, the prefix was changed to an "8". The reason for the change is obscure. (It was not at the dividing line between Grey Gull 1700's and 1800's, as will be seen from the following listings.)

Thus, taking the known range of these Van Dyke series, we have: Dance - Van Dyke 71726 to 71811 equal Grey Gull 1726 to 1811. Van Dyke B1818 to 81894 equal Grey Gull 1818 to 1894. Vocal - Van Dyke 72485 to 72522 equal Grey Gull 2485 to 2522. Van Dyke 82524 to 82538 equal Grey Gull 2524 to 2538. Standard - Van Dyke 74004 to 74290 equal Grey Gull 4004 to 4290. Van Dyke 84160 equals Grey Gull 4160 (only example noted). "Race" - Van Dyke 77023 to 77039 equal Grey Gull 7023 to 7039. (Van Dyke 87000's, if any, unknown to us.) Besides this more-or-less consistent numbering practice, Van Dyke records occasionally are numbered in a few other catalog number series, as follows: Van Dyke 900's - May correspond to late Radiex 900's. Van Dyke 5100's - No known equivalent. Van Dyke 7000's - Van Dyke 7023 equals Grey Gull 7023. (Only example noted; a case of a forgotten prefix?) Van Dyke 7800's - No known equivalent.

The only concrete facts we have pertaining to price and manufacturer of Van Dyke are an advertisement in Talking Machine World and a throwaway. The ad, in TMW for August 1929, contains the following text: "A de-luxe 35-cent seller. Here's a superlatively good record built especially for high-grade merchants who desire to sell a standard record at a popular price with a good profit margin. Write for samples and prices. Van Dyke Record

(continued on page 20)

*Inda has number 3573 A in the...
St. L. has 102 B in the...
This record is brown & yellow...*

*I think it's fairly well known that Van Dyke 5201 has
Joy Dispensers (B-side) master #101. Jay-Da Blues (Mozzelle) and Nashville...*



By Len Kunstadt
and Bob Colton

DOLLY KAY without reservation made a permanent niche in the glorified period of the roaring 20s. Her hefty voice was well-known to audiences and phanograph record listeners. She, like Saphie Tucker, Blossom Seeley and others, were not the anaemic type nor like the mike babies of today. They had to sing, often without the use of amplification, to large audiences. Their voices had to be strong and full. Dolly had a voice that adopted itself well to the vaudevillian and jazz-blue tunes of the second decade. Columbia had her on recordings for seven years which was a testimonial to her popularity.



Master & Take Cat. Recording Date Title (NOTE: TAKE numbers in A series may NOT be TAKES! - RESEARCH!!)

Comedienne Orchestra Accompaniment
80034-2 Co A3502 OCT. 20, 1921 CRY BABY BLUES (Meyer)
80035-1 A3502 OCT. 20, 1921 NO ONE'S FOOL (Rose)
80036 Unissued OCT. 20, 1921 THE SCHOOLHOUSE BLUES

80117 Co A3534 DEC. 27, 1921 WABASH BLUES
80118 A3534 DEC. 27, 1921 GOT TO HAVE MY DADDY BLUES
Above from Columbia files

Comedienne Orchestra Accompaniment
80374-3 Co A3644 JUNE 7, 1922 IT'S THE LAST TIME YOU'LL EVER DO ME WRONG (Williams)
80375-2 A3644 JUNE 7, 1922 BUZZ, MIRANDY (Franklin)

80430-7 Co A3669 JUNE 29, 1922 IF I CAN'T HAVE YOU I DON'T WANT NOBODY AT ALL (Brown and Morgan)
80431-27 A3664 JUNE 29, 1922 LONESOME LONGIN' BLUES (Roberts)
takes for above coupling not easy to distinguish in the label

Comedienne
80626-27 Co A3758 OCT. 27, 1922 HOT LIPS (Busse, Lange and Davis)
80627-2 A3758 OCT. 27, 1922 BLUE (Handman)

Comedienne (Files list Frank Westphal's Orchestra as Dolly's accomp.)
80759-2 Co A3808 JAN. 9, 1923 YOU'RE GOT TO SEE MAMA EVERY NIGHT (Or You Can't See Mama At All) (Rose and Conrad)
80760-3 A3808 JAN. 9, 1923 I LOVED YOU ONCE BUT YOU STAYED AWAY TOO LONG (West and Porray)

Comedienne
80813-3 Co A3828 JAN 30, 1923 AGGRAVATIN' PAPA (Don't You Try To Two Time Me) (Turk and Robinson)
80814-3 A3828 JAN 30, 1923 SEVEN OR ELEVEN (My Dixie Pair Of Dice) (Donaldson)

comedienne with Orchestra accompaniment
80892-1 Co A3882 MAR. 9, 1923 WET YO' THUMB (Akst)
80893-6 A3882 MAR. 9, 1923 DON'T THINK YOU'LL BE MISSED (Harrison, Lyons and Rose)

Phil Phillips, Piano
81138 Co A3955 JULY 16, 1923 MY SWEETIE WENT AWAY
81139 A3955 JULY 16, 1923 OH! SISTER AIN'T THAT HOT!
above from Columbia files

Comedienne - Phil Phillips at the piano
81173-3 Co A3980 AUG. 11, 1923 THE GOLD-DIGGER (James F. Hanley)
81174-3 A3980 AUG. 11, 1923 SWEET HENRY (Harry Akst)

Comedienne with "THE GEORGIANS" direction of Frank Guarente
81467 Unissued JAN. 9, 1924 AIN'T YOU ASHAMED
81468-1 Co 70-D JAN. 9, 1924 HULA LOU (Milton Charles & Wayne King)

81474-2 Co 70-D JAN. 11, 1924 MAYBE SHE'LL WRITE ME MAYBE SHE'LL PHONE ME (Turk, Snyder and Ahlert)
81475 Unissued JAN. 11, 1924 TAKE A LOOK AT THIS From "George White's Scandals of 1923"

81654-1 Co 117-D MAR. 27, 1924 BIG BOY (Milton Ager)
81655-2 117-D MAR. 27, 1924 SOMEDAY SWEETHEART (John C. Spikes and Benjamin Spikes)

Comedienne - Orch. Accomp.
81796-3 Co 151-D MAY 28, 1924 I CAN'T GET THE ONE I WANT (Lou Handman)
81797-4 151-D MAY 28, 1924 HARD HEARTED HANNAH (Yellen, Sigelow and Bates)

140132-1 Co 246-D NOV. 11, 1924 ANY WAY THE WIND BLOWS (James F. Hanley and Henry Creamer)
140133-3 246-D NOV. 11, 1924 I WANT TO SEE MY TENNESSEE (Milton Ager and Jack Yellen)

Vocal Phil Phillips at the Piano (HARMONY)
142732-1 Ha 268-M OCT. 5, 1926 HOW COULD RED RIDING HOOD? (Randolph)
142733-3 268-M OCT. 5, 1926 IT TAKES A GOOD WOMAN (To Keep A Good Man At Home)

142879-2 Ha 294-H OCT. 27, 1926 PRETTY LITTLE THING (Tobias, Rose and Dubin)
142880-2 294-H OCT. 27, 1926 RAGS (Kahal, Fain, Silver and Richman)
(accompaniment?)

W144085 Ha 411-M MAY 4, 1927 I HAVEN'T TOLD HER - SHE HASN'T TOLD ME (But We Know It Just The Same) ()
W144086 411-M MAY 4, 1927 FIFTY MILLION FRENCHMEN CAN'T BE WRONG ()
above from Columbia files

Vocal Phil Phillips At The Piano Also on Diva 2449-G 'Takes' unknown
144420-3 Ha 449-H JULY 1, 1927 MAGNOLIA (DeSylva, Brown, Henderson)
14442-1 449-H JULY 1, 1927 I AIN'T THAT KIND OF BABY (Fain, Kahal and Britt)

Vocal - Accomp by The University Six Also on Diva 2581-G 'Takes' unknown
145569-2 Ha 581-H JAN. 24, 1928 THE GRASS GROWS GREENER ('Way Down Home) (Daugherty and Yellen)
145570-3 581-H JAN. 24, 1928 LET A SMILE BE YOUR UMBRELLA ON A RAINY DAY (Fain, Kahal and Wheeler)

DATES IN THE EARLY PERIOD ARE APPROXIMATE. SOME MAY BE EXACT. ALL DISCS, UNLESS OTHERWISE INDICATED, HAVE BEEN PERSONALLY EXAMINED AND CROSS-CHECKED AGAINST THE COLUMBIA FILES.

WE WOULD SUSPECT THAT ENGLISH COUNTERPARTS OF MISS KAY'S RECORDINGS WOULD BE FOUND ON ENGLISH COLUMBIA.

reminiscing in TEMPO by Frank Kelly

"WHERE ARE THEY ?? "

TED FLORITA recently retired from the band biz to his Scottsdale, Ariz. home where he'll write an occasional song like he did years ago. PAUL WHITEMAN is still around (home base is New Hope, Pa.) and currently a rabid sports race car buff (takes a 130 mph spin when his family isn't looking) takes in all the Summer & Winter sports car races - is dir. of the Daytona Beach, Fla. sports car track. ALLEN EAGER, who was a rather prominent hot tenor during the bop era - and also blew with bands of Bobby Shewwood, Sonny Dunham, T. Dorsey, Johnny Bothwell, Shorty Sherock, Buddy Rich, etc. nowadays is a stock car racer in Fla. & Nassau. Makes his home in Nassau, B.W.I. with his rich N.Y. wife. HORACE HEIDT, nowadays is retired from band leading, and is a Van Nuys, Cal. realtor - recently wed Mrs. Dorothy Brown, A.N. H'wood, Cal. interior decorator. Sharp pops singer HELEN MERRILL (ex-wife of hot clary Aaron Sachs) away from the U.S. for almost four years - signed with an outfit called "Personality Productions" and will split her engagements between Europe and

the USA. JIMMY TYSON, the bigband mgr. who guided TOMMY DORSEY in the 40s, is back on top and swinging again - but this time promoting art instead of jazz (not that jazz can't be art). Jimmy's gimmick is taking an art gallery on the road with one nite stands and all the hoopla he employed on band tours. WARD WILSON, the old NYC radio engineer years before TV was commercial - who graduated to mimicking the radio stars he monitored to radio quiz panels - sports casting, acting, etc., nowadays a TV jack of all trades in Palm Beach, Fla. TOMMY BENFORD, drummer of International renown who has spent the past ten years playing in London, Paris, & Rome, has returned home and now setting solid beats for EDMUND HALL's Hot combo at EDDIE CONDON'S NYC club. Remember DOLLY DAWN with her DAWN PATROL over the MBS network - on records with her late adopted father & later husband - GEORGE HALL's band? Today DOLLY's back in NYC and is featured singer at the Greenwich Village "Bon Soir" club. Ex child film star FREDDIE BARTHOLOMEW nowadays is an account exec with BENTON & BOWLES - adv. agency. Whatever happened to EDDIE WEBER, who used to be in charge of radio's moneymaker "Can You TOP THIS?" EDDIE who pounded piano for EVA TANGUAY, NORA BAYES, FANNY BRICE & others whose names are monuments to the fabulous past, has been mus. dir. show biz' famed SAINTS & SINNERS Club for some years. But "civilians" can dig WEBER tickling the ivories each Monday at NYC's Sheraton Motor Inn Pub. SONNY TUFTS, who played piano & drums during his student days at Yale University when not booking college bands - has finally found himself, and back in Hollywood doing film & TV acting stints.

(CONTINUED ON PAGE 14)

Ed Kirkeby's
California Ramblers

(EDISON) - Part 5
continued from Issue 55

by Woody Backensto
and
Perry Armagnac

HENDERSONIA
Walter C. Allen

In his discography of Bessie Smith some years ago, George Avakian stated that only one alternate take of hers had ever been issued, that being MUDDY WATER. But within the last four or five years, FOUR additional second masters of Bessie Smith have been discovered: SOFT PEDAL BLUES, by Perry Armagnac; YEL-LOW DOG BLUES and NASHVILLE WOMEN'S BLUES, by Jeff Tarter of Atlanta; and CARELESS LOVE BLUES by myself. In addition, Russ Connor found an alternate of Maggie Jones' CHEATIN' ON ME. All of these alternates have accompaniments by Fletcher Henderson units.

This prompted a search in the Columbia files (courtesy of Frank Driggs) to see what the original matrix cards showed. As it happens, the cards do not specifically state which takes were released, but do show whether a given take was 'Rejected' or 'OK' (i.e., approved for release.) In many cases, two different takes were 'OK' but one was always marked '1st Choice' and the other '2nd Choice.' In most, BUT NOT ALL cases, the known issued takes were the ones marked 'OK', generally the First Choice. Some '2nd Choice' takes are known, and these seem to be the rarer pressings of a given issue, indicating that only a few copies were pressed from the less desirable take. But in at least three known cases, a Henderson take marked 'Rejected' was definitely issued!

Here are the Henderson accompaniments to Bessie Smith from the period in which the known or possible alternates occur. Listed are the matrix number, tune title, takes recorded and their disposition (R - Rejected; F - First Choice; S - Second Choice), and those takes KNOWN to have been issued in the last column. For the present, I am listing only those titles with two takes OK'd or released. The rarer take, from my experience, is marked with an asterisk. (*)

140166	Woman's Trouble Blues	1 to 4 R; 5S; 6 F	6
140167	Love Me Daddy Blues	1 to 4 R; 5F; 6 S	5
140241	The St. Louis Blues	1 F; 2 R; 3 S.	1
140250	Cold In Hand Blues	1 S; 2 F.	2
140251	You've Been in A Good Ole Wagon	1F; 2 S; 3 R	1
140586	The Yellow Dog Blues	1S; 2F; 3 R	1(*), 2
140601	Soft Pedal Blues	1 R; 2 OK	1(*), 2.
140625	Nashville Women's Blues	1 R; 2 F; 3 S	2, 3(*)
140626	Careless Love Blues	1 F; 2 S.	1, 2(*)
140629	J. C. Holmes Blues	1 S; 2 F.	2
140630	I Ain't Goin' Play 2 Fiddle	1 F; 2 S	1
141293	Red Mountain Blues	1 R; 2 F; 3 S.	2
141819	Jazzbo Brown from Memphis Town	1 S; 2 F; 3 R	2
141820	The Gin House Blues	1 R; 2 S; 3 F.	3
142146	Money Blues	1 S; 2 R; 3 F.	3
142147	Baby Doll	1 S; 2 F.	2
142148	Hard Drivin' Papa	1 S; 2 R; 3 F.	3
142874	Hard Time Blues	1 R; 2 F; 3 S.	2
142875	Honey Man Blues	1 R; 2 S; 3 F	3
142876	One and Two Blues	1 R; 2 F; 3 S.	2
142878	Young Woman's Blues	1 R; 2 S; 3 F.	3
143567	After You've Gone	1 R; 2 F; 3 S.	2
143568	Alexander's Ragtime Bd.	1 F; 2 R; 3 R; 4 S.	1
143569	Muddy Water	1 R; 2 F; 3 S.	2, 1(?)
(Paul Oliver says #1 is the issued alternate; can anyone confirm?)			
143570	There'd Be a Hot Time	1 S; 2 F; 3 R.	2
143575	Trombone Cholly	1 R; 2 S; 3 F.	3
143576	Send Me to the Electric Chair	1 S; 2 F; 3 R.	2
143583	Them's Graveyard Words	1 R; 2 F; 3 S.	2
143584	Hot Springs Blues	1 S; 2 F; 3 R	2
144918	Dyin' By The Hour	1 F; 2 S; 3 R.	1
144919	Foolish Man Blues	1 S; 2 R; 3 F.	3

I hope that you will be prompted to look over your collection for any of these items (keeping in mind that the 'takes' on dub masters, such as on some of the Parlophones, are not necessarily the same as the true takes on master pressings) and see if you have a take which is different from those known so far. Two of the known alternates are Louis Armstrong items, so several others may exist as well! In future issues, I will deal with the accompaniments to other singers by Fletcher Henderson units and with the Henderson band titles for Columbia family labels, in this same fashion. Let me hear from you at P. O. Box 501, Stanhope, New Jersey.

BLUES IN REVIEW
* * * * *
by Barry Hansen

JIMMY REED - Vee Jay 509
63-3067 SHAME, SHAME, SHAME (Jimmy Reed)
63-3069 THERE'LL BE A DAY (Jimmy Reed)

Vocals with harmonica, el. guitars, el. bass & drums.

Jimmy Reed, who has experimented with vocal groups and such tripe on several recent discs, makes a happy return to his old down-home style on this effort, and the public has shown unusual discretion by making it Reed's fastest-selling single in some time. SHAME is as intense and hard-driving as anything he has ever done; the flip is less exceptional but still quite successful. Limited as he is, Reed has an uncanny way of producing compelling music, record after record, when left to himself.

LITTLE WALTER - Checker 1043
U-12168 UP THE LINE (W. Jacobs & W. Dixon) - 1
U-12171 SOUTHERN FEELING (W. Dixon & B. Emerson) - 2

Vocal (-1 only) with harp, saxes, piano, organ (-2), el. guitar (-2), bass & drums.

UP THE LINE makes for interesting comparison to a 1955 Little Walter disc, I GOT TO GO (#B17). Both are uptempo songs on the same theme. On the earlier disc Walter sings in a gripping, high and clear voice, and plays several choruses of all-out harp, combining with a superb drummer for a very exciting record. UP THE LINE is a fair enough song, but Walter's performance is sadly inferior to his earlier work. The strength and clarity of his voice is gone, and the singing is weak and straining. The harmonica style is recognizable, but Walter's chorus is quite unrelated either to the tune or to the honking baritone saxes which do their best to lend excitement to the date. The reverse is a pleasant little dance number on which the large band carries the ball most of the way, with Walter's harp lending flavor rather than substance.

SONNY BOY WILLIAMSON - Checker 1036, Pye 7N 25191
U-12114 B.Y.E B.Y.E BIRD (Dixon-Williamson)
U-12115 HELP ME (Williamson-Bass) - 1
Vocals with harp, guitar (electric on-1), organ, drums.

The continually evolving Chicago style has given rise to such a host of banalities that one is tempted to give up on it altogether. Once in a while, however, there is a record in the modern style in which everything seems to jell, a record which in a flash makes the whole development seem natural if not inevitable. Sonny Boy's HELP ME is such a disc. It is modern all around, electric organ and all, but the elements of great blues are present in force; a superb piece of material, with Sonny Boy's voice (the most thrilling since Estes) at its best, complemented by his beautiful harp work. The organ is just right; a piano would ruin everything. The flip, with only a brief vocal, is a harp show-piece with fine organ counterpoint. This is very likely the best blues single in several years; its current British release should be warmly welcomed.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

EARLIEST RECORDED BLUES?

A letter written by Levi H. Bancroft on October 20, 1884 while he was a student at the University of Wisconsin is quoted in the November 1962 THEN AND NOW, a magazine published by the Wisconsin Historical Society: "My dear Father and Mother -- I don't like to ask for money and it gives me the blues so I can't study for a couple of days whenever I think how much it costs and how little my parents can afford to keep me here. ---"

MORE

In the mid-40's I lived with pianist Jack Gardner and suitcase rhythmist Josh Billings just off Mich Boul on Ontario. Gardner immortalized the place in his recording ONTARIO BARRELHOUSE, and in many other ways.

Billings told me about a recording date which he had made with Condon and McKenzie which he assumed had not been issued because he had not encountered the record. However, I found the record for him, the INDIANA/FIREHOUSE on Co 1946. Josh could not then recall the name of the violinist who was the fourth member of the group.

Interviewing Bruce Yantis a few years ago, he informed me that he had recorded with McKenzie and Condon and Billings, and sure enough, it was the same item. This was the only hot recording Yantis ever made. However, he played with and recorded commercial material (now apparently completely forgotten in title or other detail) for Smith Ballew (1928-31 and 1933-34), Meyer Davis, Will Osborne (1931-33) and Freddie Martin (1935-36).

Yantis believes that Teagarden had been invited to participate on the McKenzie-Condon date mentioned, and recording was held up for an hour awaiting Tea, who didn't show. Yantis recalled that the date was so casual that he was called an hour or two before recording time.

GOLDKETTE CORRECTION

Art Gronwall who arranged for and played piano for Gene Goldkette during the leader's Chicago Period, supplies the following corrections: Art's name is spelled Gronwall.

On THAT'S MY WAY OF FORGETTING YOU, Vi 21590, the tenor sax solo is by Dale Skinner. The personnel for this record was substantially as given for the June 26, 1928 Goldkette recording date in Jazz Records, Second Ed. However, there were no McKinney men in the band as suggested in the same source. Bose, trumpet, not Bix.

LOVING YOU YOU LIKE YOU DO, which has not been issued was arranged by Gronwall and in accordance with a suggestion from Goldkette, Art wrote in a piano solo for himself.

The Goldkette band frequently featured Gronwall's arrangement of Bix' IN A MIST. Art and Bix worked together in Charlie Straight's band at the Rendezvous at Broadway, Clark and Diversy, Chicago.

- AT MANHATTAN CENTER - 34th STREET AND 8TH AVENUE -
"COUNTRY FOLK ON BROADWAY" SUNDAY- NOVEMBER 24, 1963 TWO SHOWS : 2:30 and 8 PM
SPONSORED BY THE MUSICIANS AID SOCIETY. ALL PROCEEDS TO GO TO THE AGED AND NEEDY MUSICIANS
Tickets: Main Floor - \$3.00; Balcony - \$2.50; Students - \$1.50.
Tickets available - Melody Lane Record Ranch, 1799 Hempstead Turnpike, Elmont L.I.
Copa Club, Secaucus, New Jersey
Fay Ward Shop, 306 West 48th Street, New York New York
Musicians Aid Society, 1697 Broadway, New York N.Y. - JU 2-7888
STARS TO APPEAR: Ernest Tubb, Cal Smith, Jack Drake, Buddy Charleton, Jack Henry Green, Lefty Frizzell, Hank Williams, Jr., Wilma Lee, Stoney Cooper, Billy Byrd, Patti White, Peanut Montgomery, George McCormick, Billy Moore, Jean Shepard, Mrs. Hank Williams, Shorty and Smokey Warren, The entire Copa Club Revue

January 19, 1929 - ERMINE CALLOWAY (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Angie Rattiner (tp); Miff Mole (tb); Carl Orech (reeds);
Al Duffy, Larry Kosky, Dickson (vi); Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
18986-F, G, H Ed 52519 Is There Anything Wrong In That?
M-677-F, G, H rejected " " " " " " " " "
16584 Ed 5661 " " " " " " " " "
18989-F, G, H Ed 52519 Good Little Bad Little You
M-680-F, G rejected " " " " " " " " "

January 22, 1929 - BILLY MURRAY (vo) with MERRY MELODY MEN
Remake of January 5, 1929 date with same personnel.
18987-F, G, H Ed 52518 A Gay Caballero
M-678-F, G rejected " " " " " " " " "
18988-F, G, H Ed 52518 Ever Since The Movies Learned To Talk
M-679-F, G rejected " " " " " " " " "

February 15, 1929 - JACK DALTON (vo) & THE 7 BLUE BABIES
Ed Kirkeby (leader); Angie Rattiner (tp); Miff Mole (tb); Carl Orech (reeds);
Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
19052-A, B Ed 52528 Heaven Help a Sailor on a Night Like This
M-743 B rejected " " " " " " " " "
19053 A, B Ed 52528 Outside
M-744-A, B, C (rej) unissued " " " " " " " " "
- Jack Dalton is actually Jack Kaufman
16635 Ed 5718 Heaven Help a Sailor on a Night Like This

February 19, 1929
Ed Kirkeby (leader); Angie Rattiner, Fred Van Eps, Jr. (tp); Carl Loeffler (tb)
Carel Orech, Sam Ruby, Arthur Rollini, Pete Pumliglio (reeds); Al Duffy (vi);
Chauncey Gray (p); Tom Fellini (g); Stan King (dm).
19054-A, B Ed 52535 Guess Who
M-745-B rejected " " " " " " " " "
We have assumed that "Rollini" marked in the payroll book was Arthur rather than Adrian who was probably out of the country at this time.

(TO BE CONTINUED)

AUCTION CLOSES NOVEMBER 30, 1963

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DINN CRADLE SONG/Beeter21562H | 522 LITTLE MOTHER/LOUISIANA BR3B99K-

Not only New York musicians but a friend of any musician and singer, no matter from where they come from, be it Mississippi or China, they all understand what I mean.

I worked many weekends for Jack at Central Plaza at a time when I was bringing up my two girls - and could not afford the time to go out and get a full time job because of my responsibilities. Jack understood this and treated me real right, paying me top money, seeing to it that I had proper transportation and making my jobs as pleasant as possible. He didn't have to do this, but his heart was so full for all of us that he often went way out of his way to help us.

Jack Crystal, of Commodore Records fame, died suddenly of a heart attack in Long Beach, L.I., where he made his home, Tuesday night, 15th October. He was 54. Crystal, a jazz authority and veteran of 25 years in the jazz record business, was the general manager of the old Commodore Music Shop which was a mecca for jazz record collectors. The shop, which closed five years ago, was as Crystal once said "the pioneer and last refuge of good jazz". In recent years he was the secretary and guiding force behind Commodore Records, first of the jazz record labels. He also ran jam sessions at Jimmy Ryan's and the Central Plaza and recently promoted a series of jazz concert benefits for the Musicians Aid Society. It was Crystal who organized those successful benefit jazz concerts for the late Hot Lips Page and Gene Sedric.

Funeral services were held at the Garlick Funeral Home in the Bronx on Thursday, 17th October - and the many jazz musicians who attended included: Henry "Red" Allen, Max Kaminsky, Buck Clayton, Herman Aurey, Louis Metcalf, Jimmy & Marion McPartland, Sandy Williams, Benny Morton, Dickie Wells, Chief Russell Moore, Herb Flemming, Conrad Janis, Tyree Glenn, Pee Wee Russell, Buster Bailey, Tony Parenti, Sol Yaged, Eddie Barefield, Red Richards, Clarence Johnson, Willie "The Lion" Smith, Jo Jones, Zutty Singleton, Sonny Greer, Panama Francis, Cliff Leeman, Herb Cowans, Jackie Williams, Beulah Bryant and other friends included Dan Morgenstern, Nesuhi Ertegan, Jack Bradley, Jeann Fallows, Don Fega, Harry Lim, Jeff Atterton, Sam Goody and songwriter Jack Palmer.

Jack Crystal, who was often called the iron lung of jazz, will long be remembered not only as a good friend to musicians but as a kind and unselfish man who gave of himself and devoted his life to jazz.

Jeff Atterton.

My association with the late Jack Crystal goes back to early 1943 when I used to stop in the Commodore Music Shop on 42nd St. and listen to the latest records that Commodore had recorded featuring George Wettling, Brunies, Wild Bill, Pee Wee, Condon and later walking out with them under my arm. This was to occur many many times until finally it seemed I had every Commodore record made but I knew the money was well spent because some mighty fine sessions came from the Commodore label. During all this time I got to know Jack more and more and better and better and believe me, his sudden death came as a tremendous blow for me and too also for his many friends which include musicians and fans alike. I don't believe there is a musician alive today who knew Jack that could honestly say a bad word about him. While he was running the sessions on Friday and Saturday at the Central Plaza, I know he did his best to give all the musicians a fair shake and try to give them work when there wasn't too much around. He certainly did what he could to keep Dixieland alive and guys like Jack, Jimmy Ryan and Eddie Condon should be commended for their tireless efforts to keep music alive. I know the benefit for Jack Crystal to be at the Plaza on Dec. 8th will be a tremendous success and believe me he certainly deserves it and it's only too bad it had to happen this way.

Mike Zaccagnino.

BETTY JOHNSON, ye olde gospel singer from Carolina--refugee from JACK PAAR's TV shows, CANDID CAMERA TV shows, etc. is doing Summer stock on the N.E. circuit. CHET BAKER, the alleged bad boy of the Trumpet is playing in a Paris France club. MARIA GAMBERELLI, erstwhile ballerina of the NYC Capitol & Roxy theatres, nowadays is a dramatic actress in Italian movies. BILL WILLIAMS, ex COUNT BASIE sideman nowadays works as a waiter at NYC's Cheers Steak House. JACK BARRY, the ex-TV Quiz Master of the defunct "21 Questions", etc. today has his own shows over Hollywood's KTLA-TV. JERRY TITUS, ex CLAUDE THORNHILL Trumpeter, these days is a top race car driver at such classics as the Vanderbilt Cup races, etc. FLOYD RAY, ex bandleader currently is a jazz DJ on a Los Angeles FM station. Drummer KENNY CLARKE, one of the pioneers of the bop movement and a Paris, France resident for many years, has bought a large interest in one of the most popular Left Bank spots--the St. Germaine de Paris.

GENE AMMONS, tenor sax, star & son of the 30s boogie woogie pianist--ALBERT AMMONS, according to press reports--will be a non paying guest of the State of Ill--in the Big House in Joliet--the next two to ten years. HOAGY CARMICHAEL, Jr., is one son who doesn't think he's equipped to follow in his famous Pop's footsteps -- has become a stock broker. JOHN CARROLL--once a darn good looking film & nite club actor-singer (orig. from N.O.) saved his film loot--and is building multiple apt. bldgs. in San Fernando Valley, Calif. MARY MARGARET MCBRIDE, the marathon talker on the Mutual Network during the 30s & 40s -- now adays is your huuson VALLEY NEIGHBOR" over radio station WGHO, in Kingston, N. Y. LALO SCHRIFRIN, DIZZY GILLESPIE's pianist -- quit playing to concentrate on writing arrangements. MANDY CAMPO (PUPPI's brother--is entertainment dir. for the San Juan Hotel in Puerto Rico. KAY FINEGAN, Bill's wife, ex-singer with TOMMY DORSEYS & GLEN MILLER'S band--now is a V.P. with Color Corp. of America. BILL FINEGAN & EDDIE SAUTER nowadays write & direct for films, TV & records. ROD LAUREN, who sang his way into millions of teen age hearts--got too temperamental for his boss Hal Wallis--is making his come back in the film "Black Zoo". For the girls' sake--less hope Rod plays it cool this time. If you've wondered (I have) what happened to scat-bob singer Babs Gonzales--is operating an L.A. club tastily called "The Insane Asylum". DON REDMAN, whom we all well recall--has been named mus. dir. of the new label Barbizon Records -- also has been busy directing the band on PEARL BAILEY's tours.

BENNY GOODMAN (45 RPMs CONTINUED)
2875 LETS DANCE/WOODSIDE (DJ) CAP 3043 \$1.
2876 GOODBYE/FINERANCE (DJ) CO440625 \$1.
2877 WOLVERINE/U RIGHT CO 4PE10 \$1
2878 SING SING, PICARIE VI EPAT 412 \$1.50
2879 STOPSAVOY, MOONGLOW, ANGELSSING,
GOODBYE, ONE O'CLOCK (2) EPSVIAf1099 \$2
REX HALE RYTHM MASTERS on RYTHM label
2880 DANG DEM BONES/MAMA'S HOUSE 303
SLD: HARPO - LowDownHomeBl \$1.85
2881 ONE MORE DAY/ULL BE EXCELLO 2162
COLEMAN HAWKINS, with Don Redman & Okeh
2882 BLACKVELVET/GIRL FRI GOLD CHEST
SCREAMIN JAYHAWKINS - Real Gone Blue 3411
2883 NOT ANYMORE/BAPTIZE APOLLO 528 \$1
2884 WELL I TRIED/ALLOFLIFEWING 90005 \$1
CYRIL HAYNES - fine Piano GOLDEN GREST
2885 BOUVIERIA/SOPHIS JUMP (DJ) 506
J.C. HEARD on ARGO
2886 BLUES4SALE/FOR YOU 5308 \$1
WOODY HERMAN on PHILLIPS
2887 ROSE ROOM/SWING LOW 40003
EARL HINES - COUNT BASIE (EP) EMARCY \$1.25
2888 LEASTER LEAP/sets, BLUEMOON 16036
JOE HERTON on BACK BEAT label
2889 WILL U/PRETTY LITTLE MAMA 526
JOHN LEE HOOKER on VEE JAY \$1 min
2890 I'M IN THE MOOD/MAUDIE 308
2891 TENNESSEE BL/BOOGCHILLUN 319
2892 CRAWLIN KINGNAKE/HOBO BL 331
LIGHTNING HOPKINS \$1 min
2893 I'M AGHIN/LET'S MOVIEHERALD 542
2894 FLASHLITIN/CHANGE WAYS 547
2895 HELLO CENTRAL/MAD AS SHAD 5011
HOWLING WOLF on CHES \$1.00 min
2896 CHANGE MY WAY/I'M LEAVIN 1712
2897 IVE BEEN ABUSED/AIRPLANEMAN 1735
HELEN HUMES with Benny Carter & COX TEMPORAY
2898 BILLBAILEY/SAINTS 045-366
PEEWEE HUNT on CAPITOL
2899 FIVE FT 2, MOONGLOW, O.G.A. BROWN
2900 HELPWALKIN ALONG (DJ) F2912
2901 ITS NEVER TOO LATE/ F3004 (DJ)
2902 BUMP T BUMP/ROLL MISS. F3061 (DJ)
2903 PETUNIA PATCH/VANESSA F3251
DICK HYMAN on MGM (DJ copies) Piano Show
2904 ROLLIN BOOGIE/SMILING K12258
2905 YANCEY SPECIAL (Harpsichord) K12343
MAHALIA JACKSON \$1 min
2906 GOIN TO TELL GOD/WALKED APOLLO 291
2907 LORD PRAYER (DJ) PRECIOUS 440753
2908 HAV U ANY RIVERS/FORTUNE 441258
AHMAD JAMAL on ARGO
2909 ARAB BLUES/LETS FALL (DJ) 5328
2910 TANGHERINSELERITUS 5337
HARRY JAMES
2911 LEBHOUSE BL/VERYTHOUGHT 00438729
2912 ONE O'CLOCK JUMP/20CLOCK CO450001
2913 SHE GOT TO GO/BLUE BAIACOM 12776
2914 BALLAD BEATNIKS/BLUESLANHAT 13798
JAZZ COMBO (Manna, Mulligan, Farmer, Shank)
2915 I WANT TO LIVE/NITEGOWNUNITED (DJ)
BUDDY JOHNSON ORK
2916 BRING IT HOME/BRING ME 70912
2917 TUNE NO. 1/DONT FAIL ROULET 4134 (DJ)
2918 BUDDY'S BOOGIE/DEARLYWING 90074
LOUIS JORDAN
2919 CHOOGBOOGIE/US CHICKENMER 1023
DANNY KAYE apaks to for
2920 FEDERATION JEWISHPHILANTHROPIES
STUBBY KAYE does on SUNSET
2921 ST. JAMES INF/GREENLITE 2019
B B KING sings Blues on KENT
2922 MEAN OL PRISCO/SUGARMAMA 329 \$1
ELSA LANCHESTER sings - Remarks by
CHARLES LAUGHTON \$1.25 - HIFI RECORD
2923 PLOI FANNY/MAY BE LIFE to 405 -
J.B. LENOIR - fine blues \$1.25
2924 SHE DONT KNOW/DADDY TALKCHECK 901
2925 LOU ELLA/BACK DOOR SHAD 5012
LAZY LESTER - fine blues EXCELLO \$1.25
2926 LATE IN EVENIN/I LUV 2166
RAMSEY LEWIS TRIO on ARGO (DJ) copies
2927 IRACY BL/DELLAH 5322
2928 I LUV PARIS/SONG INDIA 5336
SMILEY LEWIS fine blues \$1 on IMPERIAL
2929 WHEN HEARTS/GOME on 5372
LIGHTNING SLIM - fine blues EXCELLO \$1.25
2930 HOOBOO BL/MIGHTY CRAZY 2131
LITTLE RICHARD on SPECIALITY \$1 min
2931 HEY HEY/GOOD GOLLY, MOLLY 624
2932 WONDERIN/LITE SILVYMOON 660
LITTLE WALTER - Blues on CHECKER \$1
2933 TAKE ME BACK/TOO LATE BRO 852
2934 THE TODDLE/CONFESSIN BL 890
2935 ROCK BOTTOM/KEY2HAWY 904

BEHIND THE COBWEBS (Contd.)

Mfg., Foundry Street, South Boston, Mass." This last smacks of the Grey Gull factory! We have never seen this address attached to Grey Gull's offices and wonder if they used the factory address to keep people from directly connecting Van Dyke with Grey Gull? Addresses for Grey Gull that we've seen include: 16 Macallen St., Boston, Mass. (TMW ads for Grey Gull and Radiex in TMW, October: 1928 to March 1929. Credit is "Grey Gull Records, Inc., manufacturers of Radiex and Grey Gull Records."), 693 Tremont St., Boston, Mass. (TMW 1919 ads for Grey Gull.), 295 Huntington Ave., Boston 17, Mass. (TMW ads in 1920 for Grey Gull.) and 135 Dorchester Ave., Boston, Mass. (In an ad in Judge magazine, 1927, for Globe records "guaranteed to be recorded by Grey Gull" and "credited to Globe Record Co.).

The throwaway, labelled "Second December Release," is 1929 and gives no address or manufacturer's name. It does state "Sold in this city only by S. S. Kresge Co." In this dance series records up to Van Dyke 71799 are listed. It can be certain Van Dyke were issued in both 1929 and 1930. What can anyone add to these facts?

Plaza 5000 series: We again continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with 5376.

Contact us at Salem Road, RFD 2, Pound Ridge, New York 10576 or c/o this magazine. We hope to have further Ajax data in the near future. We also hope to have the first Perfect Erata and Addenda shortly. Until next time.

PLAZA (continued)

5376-Tripping Along	-Imperial Dance 0	-Ba 1310
5377-Dancing Dan	-Original Memphis 5	-Ba 1292
5378-That Brant New Gal O' Mine	-Original Memphis 5	-Ba 1309
5379-Song Of The Volga Boatmen	-Lucky Strike D.O.	-Ba 1303
5380-		
5381-Shake Your Feet	-Original Memphis 5	-Ba 1309
5382-Ain't You Ashamed	-Roseland Dance 0.	-Ba 1330
5383-If You'll Come Back	-Sam Lanin's 0.	-Ba 1308
5384-Song Of The Volga Boatmen	-Ferrer's Hawaiian	-Ba 2108
5385-Senore	-Ferrer's Hawaiian	-Ba 2108
5386-On The Old Lake Trail	-Roy Collins' 0	-Ba 1321
5387-When Lights Are Low	-Imperial Dance 0.	-Ba 1310
5388-Whose Izzy Is He/Is He Yours	-Billy Jones	-Ba 1315
5389-Cover Me Up With The Sunshine	-Jimmy Cannon	-Ba 1315
5390-Mickey Donohue	-Delhart & Smalle	-Ba 1315
5391-Soy It With A Ukelele	-Sam Lanin's 0	-Ba 1304
5392-She Wouldn't Do What I Asked	-Six Black Diamonds	-Ba 1306
5393-The Wearing Of The Green	-James Clemons	-Or 329
5394-		

(TO BE CONTINUED)

COMING

WORKS ON JOE CANDULLO, THEME SONGS, LEO REISMAN, LEOPOLD STOKOWSKI, ANDY RUSSO, CROWN CATALOGUE, NOBLE SISSE, JOE DAVIS, DUKE ELLINGTON, WILBUR SWEATMAN LOUIS METCALF DISCOC, PARAMOUNT RESEARCH, HANNAH SYKESTER and etc.

2936 CRAZY MIXUP WORLD/BABYSWEET 919
2937 BACKTRACK/BE ALRITE (DJ) 930
2938 BREAK IT UP/MEAPINEYBROWN 938
LITTLE WILLY JOHN on KING - BLUES
2939 LETS ROCK, ROCKIN GOOD 5142
GINA LOLLORIGIDA - Star Comes September
2940 PRESENTS PERSONAL INTERVIEW
above on UNIVERSAL-INTERNATIONAL \$3
ALAN LOMAX on RAPP label DJ copy
2941 WHO'S GONNA BE UR MAN/ 271 \$1
LONESOME SUNDOWN - Fine Blue EXCELLO
2942 DONT GO/STOOD BY \$1.25 2145
2943 GONNA STICK 2U BABY \$1.25 2163
CHARLES MARCULIS and His Okeh CARLTON
2944 MALAQUENA/EL SALON MEXICO 494
JIMMY MCPARTLAND on EPIC (DJ copy)
2945 76 TBS/MARIAN, LIBRARIAN 59261
MEMPHIS SLIM on VEE JAY (DJ) \$1
2946 STEPPIN OUT/GAL KEEPS 330
GLEN MILLER - From Sun Valley Sound
2947 BOONSHOT/SWEETEST 20th CENT 12241
ODETTA sings on VANGUARD 35007
2948 OX DRIVER/MOTHERLESS CHILDREN 20

KNUCKLES O'TOOLE - Honky Tonk Pro
2949 ST. LOU BL/CHINATOWN WALDORF 220
THE QUEEN with Eddie Chambliss - BLUES
2950 HONKYTONKY/SOMEWHERE MER 71389
MAE QUESTEL - the Orig Betty Hopp Girl
2951 BABY BROTHER/TINGAL ROOST 613
JIMMY REED good blues on VEE JAY \$1
2952 U KNOW I LUV YOU/TAKE 314
JIMMY ROGERS on CHESA - good Blues \$1
2953 ROCK THIS HOUSE/LAST MEAL 1721
BLOSSOM SEELEY - Benny Fields on Rav
2954 LUVPIANO/MAN IN BOOTHMER 70171 \$1
SEVEN LEMONS ON THE ROCKS - Good Dixie
2955 ROYAL GARDEN/CONFESSINSTEHEQ 115
ARTIE SHAW GRAMERCY FIVE on BELL 45rpm
2956 THAT OL FEELIN/BESAME MUCHO 1023
2957 TENDERLY/STOP & GO 1027
VICTORIA SPIVEY on QUEEN VEE.....
2958 BROWN SKIN WAMPUP/1930 BL NO. 1 \$1
2959 TURPENTINE, BWAY 27TH AVE (EP) 101
above \$1.25 min bid
REX STEWART on DESIGN 831 (DJ) copy
2960 JUST FOR ONCE/LOOK WHO LUV

TAMPA RED on VI 474275 \$1
2961 BOOGE WOOGIE WOMAN/LET HER, 90
SAM THE MAN TAYLOR-ALL STARS-MGM
2962 DRUMMER BOY BL/LOOK UP 12441
2963 CHEROKEE/BIOFUTAR 12613
JOE TURNER - Blues ATLANTIC (Pins Stuff)
2964 WELL ALL RITE/MARRIED WOMAN 1040
2965 TROUBLE IN MIND/NEED GIRL 1155
2966 CARELESS LUV/OOT U 2034
JERRY WALD ORK on WALDORF (sls) Label
2967 NITMARE (Hot Swing) GREPPER 10001
MUDDY WATERS Classics on CHES
2968 COME HOME BABY/GOOD NEWS 1667 \$1
2969 MEAN MISTREATER/WALKIN 1718 \$1
2970 OOH WEE/LOUDS IN MY HEART 1724 \$1
2971 TELL ME BABY/RECIPALUV 1739 \$1
JANIOR WELLS - good blues on Profile
2972 I COULD CRY/CHA CHA BLUE 4005 \$1
SONNY BOY WILLIAMS - Wonderful Blues & Hmoa
2973 WAKE UP BABY/UR FUNERAL CHECK 894 \$1
2974 DISSATISFIED/CROSS HEART 910 \$1
2975 UNSEEN EYE/CONSCIOUS 927 \$1
..... THE END



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